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REPORT OF THE TRUSTEES FOR THE YEAR MCMXX

IT was deemed fitting by the Trustees to mark the year 1920, which completed the first half-century of Museum growth, in a suitable manner, and to this end formal exercises were held on May 7, with addresses by the President of the Museum, by representatives of the State and City, John H. Finley and Francis D. Gallatin, and by the Presidents of the sister museums of Boston and Chicago; two tablets commemorative of the Founders and the Benefactors of the Museum were unveiled, with an address by the First Vice-President, Elihu Root; and a loan exhibition of objects of the highest merit, belonging to the most distinguished collections of the city, was on view from May to October. All of these matters are still fresh in memory, and they will be recorded in a volume shortly to be published, but they must also be referred to in a report of the year as its most significant event, happily performed.

Such an occasion as this anniversary allows, even demands, consideration of the lessons to be learned from the past, a summing up of the progress made, a measuring of traditions and principles, and an awarding of honor to whom honor is due. In such a study two points appear to be emphasized with especial force: the value of the membership, wherein are found the truest friends of the Museum, in its financial and its moral aspects; and the value of timely extension, as a vital factor in the life of the institution.

The underlying, fundamental principle governing the museum of art, the giving of sane and wholesome spiritual

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pleasure, seems a simple matter, one which should be easily understood by all classes of society and one which should enlist the support of government and individual alike; but it is a principle which requires constant development to meet changing conditions and new needs, and, in particular, constant definition. The story of the Museum in the past fifty years shows quickness of perception and quickness of action to meet these ends, through the schools, through lectures and classes, through manufacturers, and through concerts. The distinguishing mark of the year just ended was this opportunity for retrospect and the incentive thus found to look ahead with confidence.

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To honor the memory of J. Pierpont Morgan and to record the benefits conferred upon the Museum by him, a marble tablet erected by the Board of Trustees through a special committee of which Edward D. Adams was chairman, bearing an inscription written by the late Joseph H. Choate, and surrounded by an emblematic border, the work of Paulanship, was unveiled in the main entrance hall on December 13. The inscription reads as follows:

ERECTED BY THE MUSEUM IN GRATEFUL REMEMBRANCE OF THE SERVICES OF JOHN PIERPONT MORGAN FROM 1871 TO 1913 AS TRUSTEE, BENEFACTOR, AND PRESIDENT. HE WAS IN ALL RESPECTS A GREAT CITIZEN. HE HELPED TO MAKE NEW YORK THE TRUE METROPOLIS OF AMERICA. HIS INTEREST IN ART WAS LIFELONG, HIS GENEROUS DEVOTION TO IT COMMANDED WORLD-WIDE APPRECIATION, HIS MUNIFICENT GIFTS TO THE MUSEUM ARE AMONG ITS CHOICEST TREASURES. VITA PLENA LABORIS.

The vacancy in the Board of Trustees reported last year as occurring through the death of Henry Clay Frick, was filled by the election of Charles D. Norton to the class of 1923, on February 16. By the death of William Loring Andrews, a new vacancy was caused in the class of 1921.

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The following resolution, adopted April 19, 1920, testifies to the esteem felt for the oldest member of the Board:

The Trustees of The Metropolitan Museum of Art record with deep regret the death of William Loring Andrews, the oldest of their number in point of service, a Patron and Fellow in Perpetuity of the Museum, and for many years its Honorary Librarian. It was peculiarly fitting that he should hold this office, since he had long been known as a keen lover of books and a discriminating collector of works of inherent value, that were worthily honored by bindings of distinction. As author of monographs on historical and artistic subjects, he also published from time to time volumes that were notable contributions to the art of good book-making which he had done so much to promote in other ways.

As a lifelong citizen of New York he was keenly interested in its history, and through his writings and by fostering the preservation of records of its earlier buildings and fast-changing scenes, was zealous and active in perpetuating its traditions. It was natural that he should early become an active member of this Museum both as a local institution and as a national center of art influence. For besides his interest in books, he had developed a strong love of art, becoming a collector of works of wide range and variety and high quality, evincing a rare taste in collecting. Yet neither was his library formed to be a boasted possession, nor were the works of art that he brought together, almost one at a time, held as giving him repute or distinction. While his tastes in art were not in every field continuous, they were always his own tastes, unaffectedly formed and sincerely held.

His interest in the Museum was marked by zeal in service, liberality in gifts, and pride in the work it was doing, and to the end remained unabated. His long association with his fellow-members of this board was marked by the courtesy and consideration that were characteristic of the man of high character and broad culture that he was, and has left among those of us who remain, the lasting impress of personal affection.

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The position of Honorary Librarian, created for Mr. Andrews in recognition of his eminence in the world of books and his service to the Museum in the development of its Library, will be discontinued.

THE STAFF

The Director, Edward Robinson, was granted a leave of absence for six months' travel abroad beginning in November, the Assistant Director, Joseph Breck, acting in his place. George E. Plaisted, Jr., Assistant in the Department of Decorative Arts, highly esteemed for his personal and professional qualities, died in March. C. Louise Avery has been appointed an Assistant in this department, and Harry B. Wehle to the position of Assistant in the Department of Paintings. Alice T. Coseo has been appointed an Instructor.

MEMBERSHIP

The value of the membership, referred to above, was in the minds of the Trustees when they devoted part of the anniversary exercises to the unveiling by the First Vice-President, Elihu Root, of two tablets, erected by them at the foot of the great staircase to commemorate and honor the Founders of the Museum, and the Benefactors, men and women who have given important collections or large funds to the Museum. On the latter tablet, fifty-four names appear, thirteen of which belong to persons now living.

The total of the membership at the close of the year was 9,371, divided into classes as follows:

Members of the Corporation: Fellows in Perpetuity, 298; Fellows for life, 179; Honorary Fellows for Life, 37.

Members paying annual dues: Fellowship, 47; Sustaining, 622; Annual, 8,188.

Of the corporation members, three were elected and three declared Benefactors in 1920; nine Fellows in Perpetuity and nineteen Fellows for Life were elected; eleven Fellowship Members, three hundred and fifty-one Sustaining Members, and two thousand four hundred and twenty-three Annual Members were elected. The total receipts from the member-

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ship were: corporation members, \$26,800, and members paying annual dues, \$91,800, making a total of \$118,600. These figures show a gain of \$39,640 over the previous year. They are given here in detail to emphasize the importance attached to the membership of the Museum, not alone for the obvious value of the contributions received, but because of the strength that comes from those who in association have the interests of the Museum work in the community at heart. It should not be forgotten how small a percentage of the whole population of New York this number is at best, how small a group of people help to make it possible to offer the benefits of the Museum to the community. To all of these persons, members and friends, the Trustees return their thanks for their gifts and their countenance.

The special efforts to increase the membership, which have been pushed assiduously during the past year, will be continued during the coming year, and it is hoped that the appeals for members and their support will meet with continued success.

ATTENDANCE

The Museum was closed for nearly two weeks at the end of April to allow unhampered opportunity for the arrangement of the anniversary exhibit, but, notwithstanding the consequent loss of attendance entailed, and the loss entailed, also, by the Saturday evening closing still in force, the number of visitors for the year, 926,908, was larger than during any year in the Museum history except 1909, when the Hudson-Fulton celebration brought its crowds of visitors to New York and to the Museum. This figure, which shows an increase of 46,865 over that of 1919, was due in a large degree to the attractions of the anniversary loan collections, but it was due, also, to the steady increase in the number of persons who avail themselves of the Instructors' services, the lectures, concerts, story-hours, and Library, and of the opportunities for work in the study rooms and galleries. The total of the attendance of those who come for such purposes was 190,161.

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a. Lectures

The total number of lectures and story-hours offered was 274 and the attendance upon them was 47,434. The extent of these courses is shown in the following list:

Lectures on General Subjects: Saturday course, Sunday course, Thursday course, Saturday Story-Hours, and Sunday Story-Hours.

Lectures on Special Subjects or for Special Classes: Friday Study-Hours for Practical Workers, Sunday Study-Hours for Practical Workers, Gillender Lectures for Practical Workers, Concert Lectures, Lectures for the Deaf and Deafened, for Blind Children, Crippled Children, High School Teachers, High School Pupils, Elementary School Teachers, and other special groups.

b. Concerts

A large number of persons visited the Museum, drawn by the third annual series of Saturday evening concerts given by a symphony orchestra under the direction of David Mannes, one group of four concerts in January and the other of four in March, the first made possible through the generous contribution of John D. Rockefeller, Jr. The total attendance at these concerts was 43,628, or an average of over 5,000 each. The great entrance hall, in the north gallery of which the orchestra plays, was crowded on every occasion, and presented an unusual scene in the history of concert giving, as well as in Museum attendance.

c. Receptions

Following the formal exercises of the annual meeting of the Corporation, on January 19, the usual reception to the corporation members and their friends was held by the Trustees. The opening of the Fiftieth Anniversary Exhibition was marked by a private view for the whole membership on May 7.

Upon the occasion of the annual meeting of the American Federation of Arts, May 19-21, the various societies embraced in this organization were the guests of the Museum, and an

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entertainment arranged by the monitors of the Children's Sunday Story-Hours in their honor was given in the Lecture Hall on May 20.

COST OF ADMINISTRATION

Once more, while acknowledging the generosity of the members, which, as has been said, has been greater than ever before, and the action of the City in appropriating \$312,648.29 towards the Museum support, the Trustees are obliged to report a deficit of \$273,526.82 in the cost of administration for the year. This cost was \$797,646.84 and the income from all sources applicable to administration purposes, including the city allowance, was \$524,120.02. The deficit was met partly out of private contributions and partly out of funds normally used for the purchase of works of art.

The expenses of running the Museum have increased annually since its foundation, along with its remarkable growth. Growth such as it has made is attended, of course, by proportionately increased expense; but the funds with which to meet this expense have not increased proportionately. The deficit reported each year is an expression of growth. The question confronting the Trustees is how to deal with the normal growth of the collections and the many ways of making them available and useful to the public. The purchase of objects out of trust funds should go on, gifts and bequests will continue to be received. Only in ways of service to the public does it lie within their power to retrench, and such retrenchment would mean the stunting of a growth which bears good fruit. Surely neither the City nor the public, which reaps the benefits of the Museum, would consent to have this done.

ACCESSIONS

Two bequests of great value and interest have been received: one from William Milne Grinnell, an extensive collection of objects of Near Eastern art; and the other from William K. Vanderbilt, a valuable collection of ten important paintings and two unique pieces of French furniture. These

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are described at the length they deserve in the reports of the special departments to which they belong.

Payments on bequests of money have been made as follows:

Isaac D. Fletcher Bequest	\$80,364.36
Jessie Gillender Bequest	55,653.48
Mary J. Kingsland Bequest	135,000.00
Margaret Olivia Sage Bequest	1,000,000.00

Each year the Trustees take advantage of the opportunity given through this report to express publicly their thanks to the many friends of the Museum who have added to its collection by their gifts. This year there have been 102 donors of 2,022 objects of art, 30 of 578 prints, and 98 of 1,281 books and photographs for the Library. To all of these the Trustees desire to acknowledge their indebtedness.

The necessity for the use of purchase funds for the payment of running expenses has limited the number of the accessions of the year through purchase; 3,013 objects of art, 932 prints, and 3,708 books and photographs were added. The important acquisitions are reported under the heads of the various departments.

LOANS AND LOAN EXHIBITIONS

This has been a year especially rich in loans which the Museum has been privileged to show. 1,682 objects have been received from 164 persons, chiefly for the exhibition commemorative of the fiftieth anniversary. The names of those who contributed to this special occasion are given on page 53. Through the generosity of these friends of the Museum, it has been possible to show to the people of New York, and to the whole country, the most beautiful objects of their kind, a rare opportunity appreciated and enjoyed by thousands.

Several departmental exhibitions were held, including an unusual collection of Chinese portraits, lent by Samuel T. Peters, which was shown in January; and the fourth annual exhibition of work done by manufacturers and designers, as a result of study in the Museum, opened on March 1, as well

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as the fifth manufacturers' exhibition, opened on December 15, to remain on view until the end of January. The last has especial interest this year, following the close of the war, as showing the extent to which the artistic element is being recognized as an important factor in our current output and the part which the Museum plays and is destined more and more to play in the industrial field. The exhibit embraces 441 objects, representing the work of 65 firms and individuals.

DEPARTMENTAL DEVELOPMENT

In the following paragraphs, special reference is made to the important acquisitions and loans of the year, and the work of the various departments is treated at some length.

I. Department of Egyptian Art

The past year has been one of great interest and progress both in the development of the Egyptian collections and in the programs carried out by the Museum's Egyptian Expedition upon which the upbuilding of the collections is primarily based.

The resumption of the work of the Expedition upon a pre-war basis the past year had raised a serious problem as to meeting the greatly increased expenditures under present conditions. This difficulty, however, was largely met by a very considerable contribution made towards the excavations by Edward S. Harkness, whose close interest in the work of the Expedition has been shown in many earlier instances.

As recently announced in the Report of the Expedition, its excavations at Thebes brought to light last spring one of the most interesting discoveries which has been made in Egypt within recent years—the disclosure of a secret and intact chamber in the tomb of a great dignitary of about 2000 B. C., named Mehenkwetre, which proved to be completely filled with painted wooden funerary models of groups and boats in marvelously perfect condition of preservation. Mehenkwetre had the titles of Hereditary Prince, Chancellor and Steward of the Palace, under the last kings of the XI dynasty, and as one of the grandees of his day had provided

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himself lavishly with funerary models representing many of the activities and pleasures of his mortal life which it was his belief would thereby be continued for him in the hereafter. The discovery is the most elaborate and complete of its kind yet made and so perfect is the preservation of the objects that many of them, notwithstanding the lapse of four thousand years, appear as if they had been made but yesterday.

A special exhibition of these and other results of the season's excavations was opened in December in the Sixth Egyptian Room. Earlier in the year, as a special feature in connection with the Fiftieth Anniversary Exhibition of the Museum, an exhibit was installed in the Third Egyptian Room of the principal results of the Expedition during the period of the war, which had but just arrived from Egypt where they had been held to await safe shipment. These large and important additions to our Egyptian collection received within the year have rounded out and strengthened its representation on many sides to a marked extent and have emphasized still further the advisability of continuing the policy which has been followed by the Trustees—of so broadening the scope of the Expedition's activities as to take the fullest advantage of the opportunities now afforded in Egypt for its work.

Most satisfactory progress was made during the past season in the work of the Robb de Peyster Tytus memorial fund, devoted to the recording of Theban tombs, and the copying of the so-called *Tombeau des Graveurs* was completed for publication in one of the future volumes to be issued under that fund. The radical increase in the costs of publication of these volumes under present conditions has been generously met by Mrs. Edward J. Tytus, who established the memorial to her son, and four folio volumes are now in part in the press and in part in the final stages of preparation.

During the course of the year, it having been deemed advisable for various reasons to bring together into a single room the department's representation of jewelry and other objects in precious metals, these have been installed in the

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Eighth Egyptian Room, which is now to be known as the Room of Egyptian Jewelry. In addition to our own collection installed in this room, which contains many examples representative of the finest productions of the goldsmith's art of the various epochs, the attractiveness of the exhibit has been greatly enhanced by a large series of necklaces in gold and semi-precious stones lent by Mr. and Mrs. Goddard Du Bois. There has also been added as a loan from Mrs. Joseph McKee Cook an inlaid pectoral of exquisite design, originally belonging to the "Tukh el Garmus Treasure" now in the Cairo Museum.

2. Department of Classical Art

The Classical Department celebrated the fiftieth anniversary of the Museum by the exhibition of several important loans, as well as a number of recent purchases. The loans included the well-known fourth-century head of a girl, owned by Henry Goldman, the bronze statuette of Eros, shown before in the Boscoreale Room, two Hellenistic silver cups, an Etruscan bronze cista, and a few miscellaneous small pieces. The recent purchases shown with the loans were pieces which had been bought in Europe during the war, but whose shipment had been delayed on account of transport conditions; since their arrival synchronized with the time of the Exhibition it was decided to include them as "special features."

Since the time of the Anniversary Exhibition several more shipments of classical objects purchased during the war have reached the Museum. A temporary exhibition of all this new material has been arranged in the Gallery of Recent Accessions, so as to show the substantial progress made by the department during these last years. As is well known, it is becoming increasingly difficult to acquire classical objects of first-rate quality; so that it is especially gratifying to be able to show as new acquisitions so fine a collection of Greek and Roman marbles, bronzes, vases, and terracottas.

Among the marble sculptures the most important are a head of a youth dating from the early fifth century, the first marble piece of that period in our collection; a torso of a

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seated man, a fine fifth-century work; a torso of a youth, of the late fifth or early fourth century; a small statue of a boxer of Skopasian style, delicately executed; a small fourth-century gravestone with a scene of a youth playing with his dog, in low relief; a statue of an Old Fisherman, a good companion piece to our Old Market Woman; a head of Herakles of the well-known "Farnese" type; and five important Roman busts. There are also several interesting architectural pieces: a Roman Corinthian column, two Roman pilasters with attractive decoration of growing branches in relief; and a beautiful archaic Greek akroterion with incised lotos ornament. The bronzes are particularly numerous, there being in all one hundred and seven pieces (including sixty-two surgical and other instruments). The best among them are an archaic statuette of a youth bending backward, probably once used as a handle; a fourth-century statuette of an athlete; a negro boy of Hellenistic date; an actor reciting, also Hellenistic; a seated Zeus, Graeco-Roman, but derived from a fine Greek original; and several early helmets of Corinthian and Attic types. The newly acquired vases number eighty; of these, thirty are Etruscan bucchero pottery, all selected pieces which considerably raise the standard of our collection of this fabric; fifteen more are Arretine moulds, making our collection of this important ware among the best in the world; seven pieces are examples of early Greek wares—Mycenaean, geometric, Rhodian, and Corinthian; and the rest are mostly Athenian black-figured and red-figured wares, including a large sixth-century amphora with a marriage procession, acquired at the Hope sale; a kylix by the Brygos painter; a stamnos with scenes illustrative of the Danaë story; a charming little pointed amphora in the delicate late fifth-century style; and many more pieces of varied interest. Among the new terracottas, seventeen in number, the most important are a statuette of a crouching girl, conceived in a large sculptural style, a little gilt figure of a dancing girl, and an archaic seated goddess. A small amber figure of a woman carrying a child is one of the finest examples of archaic Greek art in that material.

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Besides these originals, we have acquired a number of reproductions of famous Cretan works, with the object of making the collection exhibited in our First Room more and more representative. The copy of the Knossos Leaper (or Diver) and of the Petsofa statuettes will be particularly welcome to students of prehistoric Greek art. An important purchase was also five water-color copies by E. Gilliéron of the archaic poros sculptures in the Akropolis Museum. The copies reproduce faithfully the extensive traces of color preserved on these statues.

An important loan made anonymously in memory of Charles T. Barney has been exhibited in the Fifth Classical Room. It is a life-size marble statue, of the so-called Venus Genetrix type, of which the best-known replica is in the Louvre.

Considerable progress has been made in the card cataloguing of our old material (acquired before 1905) and on the work of placing explanatory photographs in the galleries.

A paper on The Craft of Athenian Pottery—an investigation of the technique of black-figured and red-figured Athenian vases—has been prepared and is ready for publication.

3. Department of Paintings

The past year has proved an eventful and satisfactory one for the department. A number of highly valuable paintings have been added to the collection and considerable changes have been made in the arrangement of the galleries. The withdrawal by its owners of the William H. Vanderbilt Loan Collection of Modern Paintings, which had occupied Gallery 16 for eighteen years, left that gallery vacant; into it have been put the earlier American paintings, while their places in Gallery 12 have been filled by more recent paintings of the same school. This change has in turn made Gallery 20 available for French paintings of the seventeenth and eighteenth centuries, and has made it possible to devote Gallery 24 entirely to eighteenth-century British pictures. The department is still badly in need of more gallery space for pictures of the early schools of Germany and the Netherlands.

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Among the events of the year the Fiftieth Anniversary Exhibition stands out prominently. In the picture galleries were hung seventy-five paintings borrowed from twenty-seven private collections and ranging in time from the thirteenth century to the present day. For this celebration also there was arranged an exhibition of drawings including about fifty loans besides a selection from the drawings belonging to the Museum.

A gratifying accompaniment of the exhibition has been the gift by S. W. de Jonge of the *Girl with a Dog* by Ricard which had been previously lent, and the continued loan by Mr. and Mrs. Harry Payne Bingham of important paintings by Rubens, Goya, and Velazquez, to which were later added others by Courbet, Manet, and Puvis de Chavannes.

Paintings of exceptional importance have come to us this year from the William K. Vanderbilt bequest, which includes the following splendid works: the *Portrait of Lady Guildford* by Holbein, which had previously been lent to the Museum on more than one occasion; the *Noble Slav* by Rembrandt, a most impressive figure painted in the artist's early manner; *Scene in a Courtyard* by de Hooch; *View on the Maas* by Aelbert Cuyp; *Entrance to a Dutch Port* by Willem van de Velde; *La Toilette de Venus* by Boucher, a sumptuous canvas which belonged to Mme. de Pompadour; two pictures, *Oeufs Cassés* and *Danaë* by Greuze; and, lastly, from the English School, portraits of Mrs. Elliott by Gainsborough and of Colonel Coussmaker by Reynolds. The pictures are being exhibited during the winter in Gallery 25.

Among the purchases of the year are two of decided interest. The *Madonna and Child with Saints* by Girolamo dai Libri, which was long in the collection of the Dukes of Hamilton, was painted for the high altar of San Leonardo near Verona, and is commented upon at length by Vasari. It is a fine example of painting in North Italy under the influence of Mantegna. A *Battle with the Moors* painted by Zurbaran for the Carthusian Monastery at Jerez adds a Spanish picture of striking and unusual qualities to our

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representation of that school. A small devotional picture by a close follower of Duccio has also been purchased.

The department has been devoting considerable time for some months to the preparation and decoration of the room adjoining the Gold Room which now contains the ceiling panels by Pinturicchio purchased by the Museum before the war.

4. Department of Decorative Arts

During the year this department has grown consistently through bequests, purchases, and gifts, and has had in addition a large number of remarkable loans at the time of the Fiftieth Anniversary Exhibition.

Of the bequests two are conspicuous, those of William K. Vanderbilt and of William Milne Grinnell. The former includes two extraordinarily fine pieces of French eighteenth-century furniture, formerly in the collection of the Duke of Hamilton, a commode and a secrétaire, of ebony decorated with panels of black and gold Chinese lacquer and further ornamented with elaborate ormolu mounts by Gouthière. These pieces, which bear the cipher of Marie Antoinette, for whom they were designed probably by Riesener, may be counted among the greatest masterpieces of French craftsmanship. The William Milne Grinnell bequest comprises an important collection of two hundred and seventy-seven objects of Near Eastern art, mainly pottery and miniatures of the ninth to sixteenth century, which form a most welcome addition to our own collections of such material.

Chief among the gifts are two from J. Pierpont Morgan—both examples of French eighteenth-century woodwork, to be added to the great collection presented by his father and now exhibited in the Morgan Wing. One is the beautifully designed exterior woodwork of a Louis XVI shop-front, that originally stood at No 3 Quai Bourbon, Paris. This is said to be the only existing Paris shop-front of the period. The other is the complete paneling with a mantel and mirrors of a carved oak room of the period of Louis XV, evidently early in the period from the refined character of the design. The

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room comes from an hotel in the rue Thorigny, Paris, once owned by Madame de Pompadour.

Of more humble origin is a collection of pottery, chiefly German, of the seventeenth to eighteenth century, illustrating in great variety the principal types of European peasant pottery. This is the gift of Mrs. Robert W. de Forest, and, in conjunction with the collection of Mexican pottery formerly given by her, makes an admirable exhibit of pottery in its simpler forms. Other additions to the ceramics section are a sixteenth-century Faenza tazza, the gift of R. Langton Douglas; a Lowestoft sugar bowl from Mrs. E. P. Johnson; a Lowestoft Masonic jug from A. Murray Young; eighteen pieces of early American glazed pottery, stoneware, and slip-ware, presented by Robert M. Jackson, who has also given three important pieces of early American glass, while eight other similar pieces were presented by Mrs. Ernest A. Fairchild.

In commemoration of the Fiftieth Anniversary of the Museum, the Needle and Bobbin Club presented a Flemish bobbin lace flounce of the early eighteenth century, a superb example of point d'Angleterre à brides. It is a gratifying evidence of the real interest in the Museum on the part of its friends. Other gifts include an embroidered Turkish wedding garment, from Francis H. Markoe; Italian lace of the eighteenth century from Mrs. William Weaver Heaton; a sixteenth-century Italian piece and an Indian printed hanging from Mrs. Albert Blum; two marble portrait busts, one representing Madame de Pompadour, given by Ogden Mills; and a Flemish seventeenth-century tapestry presented by the Family of Frederick W. Rhinelander through Thomas N. Rhinelander.

The purchases of the year have been numerous and include several of importance made abroad early in the year by the Curator. These are varied in character and have been fully noted in the summer Bulletins. One group of five Indian sculptures, dating from the first to eighth century, includes Graeco-Buddhist, Pāla, and later mediaeval examples. Also of Near Eastern origin are six pieces of pottery, among them

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a seventh-century Persian bowl, a rare intact Fostat vase of the tenth to eleventh century, a lustred dish, "Samarra type," of the ninth century, and a striking eleventh-century Rakka bowl of blue-green ground and wonderful design. A fifteenth-century Sienese albarello and a terracotta statue of St. Mark attributed to the Franco-Italian sculptor Antoine Juste, are desirable additions to our Renaissance collections. A particularly noteworthy accession is a large Paris tapestry, dating from the first third of the seventeenth century. A masterpiece of French Romanesque sculpture, a statue of a king from the portal of a church, purchased this year, has not yet been published but will soon be put on exhibition.

Many important items must necessarily be omitted in so cursory a record as this; the wide scope of the department is indicated in the following selection from the purchases of the year: a rochet of Brussels lace made for Cardinal de la Fare to wear at the coronation of Charles X, whose monogram it bears; a set of silver tea caddies, dated London, 1762; a collection of eighteenth-century New Jersey glass; a collection of English and French lustre ware; a fifteenth-century Gothic lectern of oak; a Regency chair from the Doucet Collection; a collection of textiles, chiefly French, of the eighteenth century, containing about five hundred pieces, many of them of large size; a group of French Empire furniture; a Louis XV cartel-clock and a Louis XVI lustre, both in ormolu; an Elizabethan embroidery; a bust of Mme. de Staël by Chinard; a marble bust of a cardinal by Bernini; and many other things which cannot be included here.

The total accessions for the year have been a little under 1100, an increase of more than 600 over last year. No important changes have been made in installation, but a great deal of work has been done in the arrangement and rearrangement of the galleries to accommodate the Fiftieth Anniversary Exhibition. The list of lenders who contributed to this Exhibition is too lengthy to permit its being repeated here, but it is a pleasure to note that through the coöperation of these generous friends of the Museum the

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department was able to contribute in large measure to the success of the Exhibition. Other welcome loans have been made to the department throughout the year; the list of lenders will be found elsewhere in the report.

5. Department of Far Eastern Art

During the past year the Department of Far Eastern Art arranged an exhibition of Chinese and Japanese priest's robes and Nō costumes which showed the different kinds of brocades made, with the special object of helping designers and silk workers.

In Room H11 an exhibition was made of Ming portraits lent by Samuel T. Peters, which attracted much attention; then a selection of Japanese prints by Utamaro was shown, which later made room for a similar collection of actor portraits by Shunko and Shunyei. In October an exhibition of Han tomb stones and rubbings of similar stones kept in China was shown, which has now made room for an exhibition of really good Japanese prints together with faked-up specimens, that is, cleaned and partly reprinted ones intended to deceive the collector.

In the basement a study room has been arranged where visitors can see in a good light the Chinese and Japanese pictures which for the moment are not on exhibition.

For the Fiftieth Anniversary Exhibition important loans added to the interest of the department; a special effort was made to make the collection of Chinese porcelains and potteries as complete and as rich as possible. The result was an unusually complete ensemble where those interested in ceramics could study the development of the Chinese potter's art in all its details.

At the end of this exhibition we lost the very interesting and numerous pieces which had been lent by Charles L. Freer five years ago to help build up our collection, and which now had to go to their permanent home in the Freer Collection, a part of the Smithsonian Institution in Washington. This loss has been partly made good by the splendid loan

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by Harry Payne Bingham of eighteenth-century porcelains, which have just been installed.

A very fine and complete collection of Chinese cloisonné enamels has been received as a loan which allows the student to follow the development of this typical Chinese art from Ming times on to the end of the eighteenth century.

A couple of beautiful Japanese screens and pictures lent by Sumner Welles were of great interest for the study of the art of Korin and his school.

Through purchase the department acquired an engraved tomb entrance, Chinese, of the T'ang period; a sitting Buddha of carved dry lacquer, the prototype of the well-known Japanese Kanshitsu, also of the T'ang period; a splendidly designed stone slab of the Han period; and a very curious and beautiful set of early Chinese gold jewelry found in a T'ang tomb, besides the charming silver ornaments from the box in which it was buried.

6. Department of Arms and Armor

The event of the year in the Department of Armor was the purchase of two complete suits of horse armor, richly etched, and originally parcel gilt. These came from a castle of the Princes Collalto which was destroyed during the war on the Italo-Austrian line. We record the acquisition of several pieces of Gothic armor from the sale in London of the well-known collection of arms of Baroness Zouche, which for nearly a century was preserved at Parham; also the purchase of several pieces of engraved and gilded armor which belonged to the late Sir Guy Francis Laking. We note, among other departmental activities, the rearrangement of the hall of arms of the Near East, and many changes in the hall of Japanese armor, due to the installation of objects secured during the past few years. Here may now be seen important "primitives"—earliest swords, armor, and memorial terra-cotta figures from mounds.

The gifts in 1920 include a lacquer and leather Japanese camp stool, elaborately decorated and possibly the most beautiful of its type, from the Mène Collection, a bequest

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of the Countess de Valencia de Don Juan, through her executor, Jacques Reubell of Paris; a Thibetan cuirass in red lacquer, gift of the Very Reverend Father L. Robert, Procureur Général of the Mission Etrangère, Hong Kong, China, through Ralph W. Weymouth; a pair of silver-mounted Turkish pistols, from Marshall C. Lefferts; an ancient Venetian banner, from H. W. Watrous; also a collection of furnishings (mainly buckles) of ancient armor from Roman times to the eighteenth century, gift of the Curator.

The armor galleries owe not a little of their interest to objects which have been borrowed from local collectors. We here record the kindness of Mrs. Stuyvesant in permitting us to retain on exhibition some of the most valued pieces belonging to the Rutherford Stuyvesant Collection. We note gratefully the extension of loans by Ambrose Monell, Mrs. William E. S. Griswold, William and John Sloane, Colonel H. H. Rogers, Theodore Offerman, Amory S. Carhart, Jr., Mrs. Alexander Hamilton Rice, and George C. Stone, the last our mainstay in our effort to exhibit richly decorated specimens of Oriental arms. Among newer loans we record several guns and daggers belonging to John B. Cauldwell, and a series of Highland pistols from the collection of Charles Noé Daly.

For the Fiftieth Anniversary Exhibition, two suits of engraved and gilded armor, Cromwell's sword, and holster pistols of George Washington were lent by Edward Hubbard Litchfield; two suits of sixteenth-century armor, by Philip Rhineland, 2d; a fowling piece presented by Napoleon to Marshal Ney, this lent by George Leary, Jr.; a collection of forty Japanese sword guards, from Howard Mansfield's collection; a series of Malay krisses, from George C. Stone. Other contributors to the exhibition were Copley Amory, Jr., Sumner Healey, Alphonse Jongers, C. O. Kienbusch, Theodore Offerman, and Alexander McMillan Welch. It is gratifying to record that nearly all of these loans still remain with us.

The Museum record in publication for the year includes a work on Helmets and Body Armor in Modern Warfare,

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written by the Curator of the Department and published by the Museum's Educational Committee, a work which grew out of the activities of the Museum in this field during the war.

7. Department of Prints

During the past year there have been four exhibitions in the print galleries: an exhibition of fifteenth- and sixteenth-century engravings, which was carried over from the previous year; prints by Dürer; the Fiftieth Anniversary Exhibition; and an exhibition of ornament. The Dürer exhibition was composed of a selection from the prints belonging to the Museum, and was the largest and most representative exhibition of the master's work that had been given in New York in a generation, including one or more fine impressions from each of the plates that modern scholarship attributes to Dürer, as well as many woodcuts and books illustrated by him. The exhibition of ornament with which the year closed was arranged in connection with the fifth exhibition of work by manufacturers and designers which was held in two of the print galleries. The Fiftieth Anniversary Exhibition of the department was the most ambitious that it has yet given, as it was selected to illustrate the historical development of the arts of the etcher, engraver, and woodcutter from the earliest times. It was made possible only through the great generosity of a number of collectors who kindly allowed the Museum to borrow and exhibit many unusual and beautiful prints and illustrated books not represented in its own collection. At the same time, and without in any way belittling the importance of the loans included in the exhibition, it is matter for legitimate pride that the Museum within four years after having started its collection of prints should have been able to produce from its own portfolios so many important historical and artistic examples, many of which were of the greatest rarity.

The growth of the collection has proceeded most satisfactorily, there having been many gifts, of which at least three are of unusual importance. A group of thirty etchings and

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engravings presented by an anonymous donor is the most notable single gift of the year, as it contains five Dürer engravings, three van Dyck etchings (all first states), and twenty-two Rembrandt etchings, among which may be noted fine impressions of such famous masterpieces as the "Hundred Guilders Print," the large Three Crosses, the Three Trees, the Vista, and the portrait of Jan Lutma. Another gift of great value which will interest many people, is that made by William E. Baillie of his collection of approximately twenty-five thousand bookplates, which is believed to be the most important collection of its kind ever made by a private person in this country. In addition to long runs by many of the better known modern bookplate designers and engravers, it contains large quantities of old English and Continental plates, and one of the most complete collections of the work of the early American engravers of *ex libris* that has ever been put together. Felix M. Warburg has again shown his interest in the collection by presenting a small but exceedingly fine and interesting group of sixteenth-century German woodcuts and engravings among which may especially be noted engravings and woodcuts by Cranach, Altdorfer, Baldung, and Burgkmair.

There is in force in the department a rule that loans are not to be made unless for exhibition in the galleries, but this rule has been suspended in one unusual case. Ogden Codman having offered not only to lend the Museum for an indefinite period his large and important collection of prints and illustrated books about architecture and interior decoration, but to provide the necessary cases, tables, and chairs for its installation, the offer was immediately and gladly accepted, and the collection has been arranged in a special room connected with the offices of the department, where properly qualified students are given access to the shelves that house the collection. It is peculiarly rich in the engraved work of the eighteenth- and early nineteenth-century designers, French, English, and American, and forms not only an invaluable commentary upon the objects displayed in the Department of Decorative Arts but such a treasury of original

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design as with very few exceptions is not elsewhere available to the public in this country.

At the beginning of the year a small appropriation was made for the purchase of ornament, and among other items secured in this way attention may be called to a group of designs by Bernhard Zan, three early lace pattern books, among them Quentell's book of 1529, a fine copy of Tijou's *New Book of Drawings*, a presentation copy of Cauvet's works, and most important of all a bound collection of over two hundred of the original drawings which were engraved as the illustrations in Chippendale's *Gentleman and Cabinet Maker's Director*.

The other purchases for the print room, as is to be expected, have been most varied in character. Possibly the most important purchases of the year were a group of twenty-four portrait engravings by Nanteuil, selected to show the growth and development of his art, and two remarkably early impressions of engravings by Mantegna, one of which has not as yet been received from Europe. An undescribed early state of Schongauer's famous *St. Anthony Tortured by Devils*, Zoan Andrea's *Four Dancing Women*, the *Senators*, traditionally ascribed to Mantegna, and two early van Dycks, are among the old prints. Among the more modern ones are etchings, lithographs, and woodcuts by Mary Cassatt, Edouard Manet, Odilon Redon, Auguste Lepère, and Arthur B. Davies. Possibly the most important modern prints acquired are Daumier's *La Rue Transnonain*, *Enfonce Lafayette*, and *Le Ventre Legislatif*, and the four lithographs of *Bull Fights* by Goya which are known as the *Toreos de Burdeos*. Several books, such for instance as the 1857 Tennyson with Rossetti's woodcuts, a *Book of Hours* printed by Kerver in 1504 (?), Ambrosius Leo's *De Nola Opusculum* of 1514 with the copperplates by Mocetto, and the Grüniger Ptolemy of 1525 containing two designs by Dürer, together with a set of three scrap-books containing a large collection of etchings by Hollar have also been added to the collection. A number of the volumes acquired contain only prints bound up for the convenience of former

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owners and it is expected that some of them will be broken up and their contents mounted.

In view of the facts that prints are constantly being removed from the bound collections in which from time to time many of them have been acquired, that many of the printed volumes in the collection are richly illustrated with beautiful and important original prints, and that it is proposed to insert in a suitable blank book 467 single prints recently acquired, the difficulty if not the impossibility of making a statistical accounting of the growth of the collection that shall have any definite meaning becomes plain. Possibly as good an indication as any is that there have been cut 1474 mats (including those for prints borrowed for the Fiftieth Anniversary Exhibition), of which many contain two and more prints apiece, and that approximately three thousand six hundred prints of minor value have been mounted on single sheets of cardboard. The actual count shows that there have been acquired by gift and purchase during the year, in addition to the approximately twenty-five thousand items in the Baillie Collection, 1457 single prints, 51 bound books and collections (eight of which alone contain almost one thousand prints), and one original wood block.

The work of the department has been much increased by the gradually growing number of visitors to the study room, the nature of the material requiring that in most instances close and constant attention be given by some member of the staff to each visitor all the time that he is in the room. In addition to the large amount of time taken up by serving the public in this way and the normal routine of cataloguing, accessioning, and mounting, much time has been devoted to cataloguing and arranging the Codman Collection, to making a catalogue raisonné of the etched work of the late J. Alden Weir, of which the Museum owns almost half, and toward bringing together in one alphabetical series the large number of miscellaneous portraits contained in the Dick Collection. The Curator has given a number of informal talks and lectures to the various classes organized by the educational

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department, and at odd intervals as occasion permitted has worked on a critical catalogue of the Dürers in the print room.

8. The Library

The report of the year 1920 must first bear witness to the unfailing interest in the growth of the Museum Library of one who was for forty years its Honorary Librarian, the late William Loring Andrews. Upon his death the present Chairman of the Library Committee, Edward D. Adams, proposed a memorial to consist of a complete set of works by Mr. Andrews on view in the Library. Contributions were solicited and gifts were received from Mr. and Mrs. Edward D. Adams, The Continental Insurance Company, Tracy Dows, James F. Drake, R. T. Haines Halsey, Henry W. Kent, and Howard Mansfield. An exhibition of the books donated, together with those lent by Walter Gilliss and Robert Harts-horne, was arranged and may be seen in cases at the south end of the Library. There are still a few books needed and the Librarian would be pleased to furnish a list of them to anyone who may desire to contribute to this memorial to one who served the Museum so faithfully for many years as Trustee and Honorary Librarian.

The need of unusual economy in Museum administration has been realized and accordingly there has been a curtailment in the library force during the past year. Fortunately there has been none in the purchase of books. All departments of the Library have been increased. On account of the difficulty of importing books during the war, many of great importance that were held back in Europe are now coming in.

Among the gifts received is the Catalogue of a selection from the collection of drawings by the Old Masters formed by C. Fairfax Murray, London, 1905-12, four volumes. This collection is now the property of J. Pierpont Morgan, the donor of the catalogue. There was also received from Gilbert Stuart McClintock a valuable collection of ninety-four volumes and pamphlets relating to book-plates.

Among the gifts of photographs are the following: from

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Daniel C. French a collection of fifty reproductions of his own work and valuable information connected therewith; a collection of architectural sketches in the British Museum from Russell Hawes Kettle; eighty-three examples of Spanish painting contained in the collection of the Hispanic Society of America, presented by Archer M. Huntington; and from the Minister of Public Instruction in Rome a collection of fifty reproductions of the Cavallini frescoes in Saint Cecilia in Trastevere, Rome, Italy.

The Library now contains upward of 39,000 volumes and 50,000 photographs. Its popularity increases year by year and the attendance both in the reading room and in the photograph department shows a steady gain. The statistics of additions to the books and photographs, of readers and of users of photographs, will be found elsewhere in the Annual Report.

THE BUILDING

No additions to the building are to be recorded and no changes of importance, with the noteworthy exception of the addition to the southern exterior end of the Library of the pediment and tympanum sculptures in colored terracotta, formerly a part of the architectural decoration of the Madison Square Presbyterian Church. A tablet upon the wall of the Library reads as follows:

THE PEDIMENT WHICH SURMOUNTS THIS WALL WAS
GIVEN TO THE MADISON SQUARE PRESBYTERIAN
CHURCH BY FLORA ELISA ISHAM IN MEMORY OF HER
BROTHERS SAMUEL AND CHARLES HYDE ISHAM.
UPON THE DEMOLITION OF THE CHURCH IN 1919
THE GIFT WAS TRANSFERRED TO THIS MUSEUM AT
MISS ISHAM'S WISH AND ERECTED HERE AT HER
EXPENSE. IT WAS DESIGNED BY HENRY SIDDONS
MOWBRAY AND EXECUTED BY ADOLPH ALEXANDER
WEINMAN.

PUBLICATIONS

Two important and fully illustrated contributions to the history of their subjects in the form of catalogues, have been

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issued: A Catalogue of Engraved Gems of the Classical Style, by Gisela M. A. Richter, in January, and American Silver of the XVII and XVIII Centuries, a Study Based on the Clearwater Collection by C. Louise Avery, with a Preface by R. T. H. Halsey, in December. An exhaustive review entitled Helmets and Body Armor in Modern Warfare, by Bashford Dean, was published in May under the imprint of the Yale University Press.

Several essays of greater length than can be accommodated in the Bulletin, contributed by members of the Staff to the new publication entitled "Papers," are in active preparation and will be issued shortly under the direction of the Committee on Educational Work. The first one of these, written by Herbert E. Winlock, is now on the press. It will deal with the Bas-Reliefs of Rameses I, at Abydos, presented to the Museum in 1911 by J. Pierpont Morgan. There will soon be issued, also, a volume devoted to a record of the Fiftieth Anniversary Celebration, and containing an account of the events that marked the occasion and the addresses of the speakers at the formal exercises.

The Bulletin, which completed its fifteenth year with the December number, carried with two of its issues special supplements devoted to accounts of the work of the Egyptian Expedition in 1916-1919 and 1918-1920, that in December to an especially interesting account of the discovery in the tomb of Prince Mehenkwetre at Thebes of a secret room filled with funerary models.

The Children's Bulletin completed its fourth year with the December issue and the Fiftieth Annual Report was distributed to the members in March.

EDUCATIONAL WORK

The educational work of the Museum has increased in importance and in volume over last year, more especially through the active coöperation of those whom we work with. The most important coöperation is that begun last year by Gustave Straubenmüller, Associate Superintendent of Schools, and Frank H. Collins, Director of Drawing in the Elemen-

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tary Schools. Through the interest of Dr. Straubenmüller and at his request have come direct working relations with the principals of the New York Training School for Teachers and the Vocational School for Boys, with courses of lectures, in the first case for pupils, given both in the school auditorium and at the Museum, and in the second, for teachers, given at the Museum. Through the helpful coöperation of Mr. Collins a series of model talks by Miss Chandler for the teachers of art in the elementary schools has been given, these in turn to be repeated by the teachers to classes in the schools, with the use of specially selected sets of lantern slides lent them for the illustration of their talks. Active relationship has been maintained also with the newly established New York Textile School through talks and the lending of textiles.

INSTRUCTORS. By the appointment of an additional Instructor, it has been possible to arrange for Saturday afternoon, Sunday, and holiday service; Mrs. Carey, who is on duty on these days, meets groups regularly at an advertised hour and others by appointment. The work with high school classes is now carried on by Miss Alice T. Coseo.

SCHOOLS. Children with or without their teachers to the number of 16,037 have come to the Instructors for lessons or stories about the Museum collections, in connection with the studies pursued in the schools. With their own teachers, 25,593 children have come, without demands upon the Instructors. Two of the Instructors have given ninety talks in the schools, reaching 12,680 pupils. This shows a gratifying increase over the number of children reached last year.

Special courses of lectures have been given for high school teachers, high school pupils, teachers in the New York Vocational school for Boys, students in the New York Training School for Teachers, and for teachers of drawing in the elementary schools.

As in previous years, Museum "exposition" by an instructor has supplemented the regular courses in the history of art in several private schools. In addition, the pupils of

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most of the colleges, special schools, and private schools of the city have used the collections and study rooms in increasing numbers, while making little or no demand upon the Museum Instructors. The number of art schools sending classes to the Museum was eighteen, colleges eight, and private schools sixty-five.

At the request of the Association of Private School Teachers, a meeting with these teachers was held, a talk given on the method of using Museum collections, and an extended series of gallery talks planned.

LECTURES. The lectures this year are treated at length under the heading Attendance. All of the courses, general and special, have met with signs of approval. Those for special classes, the public schools, practical workers, and the blind, deaf, and crippled children, have been improved in effectiveness and usefulness.

Special courses of lectures, by Professor Fiske Kimball of the University of Virginia on American Architecture, and by William Bell Dinsmoor of Columbia University on Periclean Architecture, were delivered and are in process of being prepared for publication sometime during the coming year.

STORY-HOURS. It has become necessary to repeat the Sunday Story-Hours, in order to accommodate the increased attendance, and an earlier hour, two o'clock, has been set for the first of the two, the second following at three o'clock.

Twenty-nine talks for children have been given by the School Art League during the year in the Museum Lecture Hall, and the attendance has been good.

STUDY HOURS. Two courses given by Miss Grace Cornell for practical workers have been fully attended, and special courses have been arranged for groups of buyers from R. H. Macy & Company and Lord & Taylor. A most important change in this work has been accomplished through the inauguration of a course of lectures for artisans and craftsmen provided for out of the income of the Jessie Gillender Fund by which formal lectures on subjects allied to the subjects of Miss Cornell's courses are given in connection with them. Thus it is hoped to serve effectively one of the most important

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groups of Museum users, those who in their work may expect to benefit by the study and knowledge of the collections.

DESIGNERS AND STUDENTS. The statistics of the Associate in Industrial Arts, the Library, Study Rooms, and Information Desk show an increased use of the Museum by practical people. Nothing, however, shows this better than the fourth and fifth exhibitions by manufacturers of the work done by their designers during the year. Here is a visible demonstration of the Museum helpfulness to practical workers.

LENDING COLLECTIONS. Additions of photographs and colored prints have been made to the lending collections, and have found immediate use. The material of this group now embraces lantern slides, casts, photographs, post cards, colored prints, reproductions of engravings, examples of textiles, coins, maps and charts. The total number of objects lent was 55,852.

CONCLUSION

The past year, as has been said, has been full of the recollection of the past. In a re-consideration of the beginnings of the Museum and of its progress during its fifty years of life, it has been possible to gauge the plans of the Founders by their operation; to compare principles laid down by them with practice; and to study the solution of problems faced. And now at the beginning of the second half of the century it is inspiring to realize that these plans of the Founders were singularly broad in scope, that they have been followed by their successors, as opportunity and means have permitted, and that they have already been carried toward completion to an extent far beyond any possible expectation of those who conceived them. We can confidently expect that the problems of the future will be met with the same high intelligence and ability which have solved the problems of the past. These problems of the past have been largely those of youth and adolescence, but now that stature has been attained and form determined, the problems of the future will be those of a more deliberate development. The

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vexed question of ways and means is as insistent as ever, but the position of the Museum for service to the community, now firmly established, makes it certain that as time goes on its influence and its usefulness will continually increase and it will more and more realize the hopes of its Founders.

HENRY W. KENT,
Secretary.

ROBERT W. DE FOREST,
President.